

Villancicos from El Maestro

Luys Milan



Transcription par Alain Veylit

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Musickshandmade Publication

Printed in the United States of America
2016, April 19

Toda mi vida

Luys Milan

[illegible]

no lo se. Bien se que te - neys a re - mor al ya - desa que

Guitar chords and fingerings are shown below the staff. The chords are: no (F major), lo (F major), se. (F major), Bien (F major), se (F major), que (F major), te (F major), neys (F major), a (F major), re (F major), mor (F major), al (F major), ya (F major), desa (F major), que (F major).

15

mor sa y be al ol dis vi-fa do -vor To Y -da por

mi siem- vi pre da hos a me.

siem- pre vos a -ma -re

20

Si me a -ma -ys

yo no lo se.

25

Bien Se se que que soy te neys a
Se que soy abbor-re ci

30 mor do al ya des que

a sa - mor be y al ol - vi - do.
 sa el dis - fa - vor.

The score is written for a vocal line (treble clef) and a guitar accompaniment (treble and bass clefs). The key signature is B-flat major (two flats). The guitar part includes various fret numbers and string numbers (1-6) indicated by numbers and letters below the staff.

Sospiro una senora

Luys Milan

Sos -pi -ro u -na se ño ra que yo vi - ¡O xa

lla fue se por mi; Sos -pi -ro u -na se ño -ra ye me da do an
Que sos pi ra por ten- er gran pes- ar de quien io

ten- llo- der So Ya -spi -ro se u ques -na bur- se la-

ño do ra que yo vi - as- si - ¡O xa

20

lla fue se por mi; Sos Que pi sos ro pi u ra

25

na por se te- no- ra ye me da do an ten- der por se te- no- ra ye me da do an ten- der

Agora viniese un vento

Luys Milan

A go ra vi nies se un vien -to
 Y me bi -zies- -se tan con ten -to
 2 2 3 1 1 3 5 1 3 2 0 2 3 0 1 3 0

que me e -chas -se a -cul -lá den -tro.
 5 2 3 5 2 5 7 3 3 0 0 2 2 0 0

A go ra vi -ni -es -se un vien
 Que me eschas se acc- den
 3 3 0 2 3 0 2 3 4 2 0 3 1 0 3 1 0 2

-to tan buen o
 -tro en fald- as co de mo mi quer -ri -i -a
 10 2 2 3 5 2 5 7 3 1 2 3 2 2 2 0

Quien amores ten

Luys Milan

5

Quien a mo res ten a fin que par - los del ben
A -fin que los ten ben a e fin non que par -ta los del ben la

que nan he vein to - que va y ven.

10

Quien a -mo -res ten al en -lá en ma Cas don -tel zel -la
E ten seu a -mor en lá da en ma don zel -li

15

Quien a mo

res ten a -fin que

los ben que nan

20 he vein -to que

va y ven, que nan he vein to,

25 que va y ven, que

nan he vein -to que va y ven.

Falai miña amor

Luys Milan

The image shows a musical score for a piece titled "Ave Maria" by Franz Schubert. The score is written for a voice and piano. The vocal line is in 2/2 time, and the piano accompaniment is in 2/2 time. The lyrics are: "Fa Pois lai te mi neys ña a -po mor, -der fa -lai -lai". The piano accompaniment features a prominent bass line with a large number 2, indicating a second ending or a specific rhythmic pattern. The score is presented in a clean, professional layout with a white background and black text.

10

tay me, ma tay me.

The musical score consists of a vocal line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one flat (B-flat). The lyrics are "tay me, ma tay me." The guitar accompaniment is written in standard notation with a key signature of one flat. The first measure of the guitar part has a diamond-shaped fretboard diagram above it, showing the following frets: 2, 3, 0, 2, 3, 5. The second measure has a diamond-shaped fretboard diagram above it, showing the following frets: 0, 2, 0, 2, 3. The third measure has a diamond-shaped fretboard diagram above it, showing the following frets: 2, 3, 2, 0, 2. The fourth measure has a diamond-shaped fretboard diagram above it, showing the following frets: 3, 2, 0, 2, 0. The fifth measure has a diamond-shaped fretboard diagram above it, showing the following frets: 0, 2, 0, 2, 0. The sixth measure has a diamond-shaped fretboard diagram above it, showing the following frets: 0, 2, 0, 2, 0.

15

Fa lai mi ña a mor queos fa -co sa -ber
Si no me fa lays que nan te -no ser

Poys dezeys que me quereys ben

Luys Milan

1

Poys Si de zey a que me que -reys ben

lays

5

por qué days fal la a nin gen. Vos de

yo non vos quei -re mas ben. Yo vos

10

zey a que me a -ma -ys Poys de

veg- go me bur la- ys si vos

zey a que me me que reys ben

a nin gen gen fa -lays -

15

por yo qué non days vos fal quei la-re a nin mas gen. ben

Vos yo de vos ze veg- -ys que me a -ma -ys

Durandarte

Luys Milan

First system of musical notation. The staff is in 2/2 time with a key signature of one flat (Bb). The melody consists of quarter notes. The lyrics are: Du Quan -ran don -dar ga -te, -las dur y -an ven -dar -cion. The guitar accompaniment is shown in a simplified notation with numbers 1-5 and red accents indicating fingerings.

Second system of musical notation. The staff continues the melody. The lyrics are: -te -nes buen pu ca -bli. A measure rest is indicated by a box with the number 5. The guitar accompaniment continues with the same notation style.

Third system of musical notation. The staff continues the melody. The lyrics are: -val -ca -le vas -ro tu pro cuy va -da do, -do. A measure rest is indicated by a box with the number 10. The guitar accompaniment continues with the same notation style.

Fourth system of musical notation. The staff continues the melody. The lyrics are: a a cor -go. The guitar accompaniment continues with the same notation style.

15

-dar se te dev -ri -a
-ra des co -no -ci do

da di quell por buen que

20

tiem -po pas -sa -do
me has ol -vi -da do

25

Sospirastes baldovinos

Luys Milan

5

Sos No pi ten ras go tes, mie Bal do vi nos, ros

las ni co en -sas fran

10

que -cia yo ten mas que ri a. ga

15

o te -neys mie do a los moros mas tu mo -ra y yo cristiano

20

o ba en -ze fran mos cia muy

te -ne -ys a mi -ga
ma la ys vi -da

25

30

Si te vas con mi go en del Fran -ci -a
Y ve ras la flor go en del Fran mun -ci -do

35

to de do nos
de de me -jor

40

se -ra a -le -le -gri a
ca -val -le -ri -a

45

va -re jus tas y tor -ne os
Yo se -re tu ca -val -le -ro

50

Por ser vir te ca dal
tu se -ras mi lin -da

55

di - a -mi a. -ga

Amor che nel mio pensier

Luys Milan

[illegible]

5

gna el su - o se - ggio ma - ggior nel mi o cor te

10

ne tal hor ar -ma to ne la fron -te ve -ne

The musical score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the lyrics are written below it. The notes are: ne (quarter), tal (quarter), hor (quarter), ar (quarter), -ma (quarter), to (quarter), ne (quarter), la (quarter), fron (quarter), -te (quarter), ve (quarter), -ne (quarter). The bass line consists of various chords and intervals, including octaves, triads, and dyads, some marked with red numbers 1, 2, 3.

20

-gna quel la che a -ma-re et sof -fe -rir nen se -gna et vol che el gran -de sio,

25

l'ac -ce -sa spe -ne, ra -gion, ver -go -gna et re -ve -ren -za af

30

fre -ne, di nos -tro ar -dir fra se stes -sa

35

si sde =gna. On de A =mor pa ven -to so fug -ge al

40

co - re, la - scian - do o

2 3 1 2 2 2 3 7 5 7 5 3 2 3 2 5 8 7 8 7 5 3

[illegible]

45

vi s'as -con -de et non ap -par più fo - re. Che poss' io

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Below the staff, there are two systems of lute tablature. The first system uses letters 'a' through 'g' to represent frets, with some letters in red. The second system uses numbers 1 through 5, also with some numbers in red. Vertical lines connect the notes of the melody to the corresponding letters or numbers in the tablature.

50

far, te men-do il mio si-gno-re, se non star

55

se co in fin al ho -ra ex -tre -ma? Che bel

60

fin fa chi ben a -man -do mo -re

Porta ciascun ne la fronte

Luys Milan

Por ta cias cun ne la fron te si gna

5 to il su o des ti no el di che na sce al mon

10 do, che a ma ro et tris to chi liet to

15 et gio con do, et ques to e quel che se di che il fat to.

20

Cos tui sen za vit tu te in glo -ri -a in sta -to

25

vo la con el fa vor dil ciel se con do; quel al tro se ne va do

30

len te al fon do ben che si a di buon san

35

san gue nat to. Chi se de let ta pe re gri no an da

re chi ser ve a gen til ho mo chi a si gno re.

40 Chi cha de in guer ra; chi se a ne ga in

45 ma re. Chi de si de ra the sor, chi fa ma e ho

50 no re. A me da to e per mi o des

55

ti no a ma re et mo rir al fin per trop po

The first system of music covers measures 55 to 59. The vocal line features a melodic phrase with lyrics: "ti no a ma re et mo rir al fin per trop po". The piano accompaniment consists of a right hand with chords and single notes, and a left hand with a bass line. Fingerings are indicated by numbers 1-5, and articulations like accents and staccato marks are present. Measure 55 is marked with a box containing the number 55.

a mo - re

The second system of music covers measures 60 to 62. The vocal line continues with the lyrics: "a mo - re". The piano accompaniment continues with the same style as the first system, including fingerings and articulations. The system concludes with a double bar line.

Nova angeletta

Luys Milan

5

No va an ge let ta so vra l'a le ac cor ta sce se dal

10

15

cie lo in su la fres ca ri va, là and' io pas

20

sa va sol, per mi o des ti no. Poi

25

che sen za com pa gna et sen za scor

30 35

ta mi vi de, un lac cio che di se ta or

40

di va, te se fra l'er ba ond' e ver

45 50

del ca mi no. Al lor fui pre so et non mi spiaque poi, si

55 60

dol ce lu me u sci a de gli oc chi suoi, u sci

65 70

a de gli oc chi suoi.

5 3 1 4 3 1 3 2 0 3 4 3 1

Al amor quiero vencer

Luys Milan

5

Al Quien a tu mor - vie quie - sse ro tal ven po cer, mas mas quien po po

2

10

dra dra qu'el la con su gran po - der ven - ci - do,

15

ven ci do do me ha. Al Por a po mor - der quer me ri a - ven que

20

cer - rer y pa - ra bien ser me del ven - ci - do Al a mor Quien tu - vie

25

quie ro ven cer, mas quien
-vesse tal po -der mas quien

po dra qu'el la con
po dra

30

su gran po der ven ci do

35

me ha. Al Por a po mor der quer
me ha. Al Por a po mor der quer
me ha. Al Por a po mor der quer

40

ri a ven cer y con bien ser del ven -ci -do
 -jor que -rer pa -ra ser me -jor que -ri -do

Fingerings (Red numbers):
 Measure 1: 3, 5, 3, 3, 2
 Measure 2: 3, 3, 5, 3, 2, 0
 Measure 3: 3, 0, 1, 3, 2, 2
 Measure 4: 3, 3, 5, 2, 3, 5, 7, 5, 2, 3

A quel cavallero

Luys Milan

5

A Su a ca-mor va lle ver -da ro ma dre ro que me de re mí ce se en que

The first system of the score, measures 1-5. It features a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written on a five-line staff. Below the staff, there are two rows of numbers: a top row with red numbers (3, 3, 5, 3, 5, 7, 5, 3, 3, 3, 3, 3, 3, 3, 3) and a bottom row with black numbers (2, 2, 3, 3, 5, 5, 2, 3, 4, 4, 4, 4, 4, 4, 4). These numbers likely represent fingerings or intervals for a lute or similar instrument.

10

-na di -ma ga -ró yo pe pe -na el y y mue -ro

The second system of the score, measures 6-10. It continues the melody from the first system. The red numbers in the top row are (0, 3, 3, 3, 3, 5, 5, 3, 5, 7, 5, 2) and the black numbers in the bottom row are (3, 3, 3, 3, 3, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3).

15

yo. Ma dre a quelle ca -val -le -ro que va
yo. Tan bien sien -to sus do -lo res por que

The third system of the score, measures 11-15. It continues the melody. The red numbers in the top row are (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3) and the black numbers in the bottom row are (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

20

he -ri -do da -mo -res A quel
del -las mis -mas muer -ro Su a

The fourth system of the score, measures 16-20. It continues the melody. The red numbers in the top row are (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3) and the black numbers in the bottom row are (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

ca - mor va tan lle ver ro - da ma - de -

-dre ro

25

que me de re mí ce se que en di - na - ga - mo yo

- ro

30

pe na el

35

y mue -ro yo. - -

Ma Tan dre bien a sien quelle -to ca sus -val do

40

-le -ro que va
-lo -res por que

45

Amor que tan bien sirviendo

Luys Milan

A musical score for a song. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The melody is written in a simple, folk-like style. The lyrics are: "A mor que tan bien sir vien do lo ha". The bottom staff shows guitar accompaniment with chords and fingerings. The chords are: A (3), D (4), A (3), D (4), A (3), D (4), A (3), D (4), A (3), D (4). The fingerings are: 3, 4, 3, 4, 3, 4, 3, 4, 3, 4. The number 5 is written above the final measure.

ze tan mal con mi go no es a mor mas e ne

Guitar chords and fret numbers:
 Chord 1: Diamond shape, fret 1 (H), fret 2 (4), fret 3 (5)
 Chord 2: Diamond shape, fret 2 (6), fret 3 (4), fret 4 (6)
 Chord 3: Diamond shape, fret 3 (4), fret 4 (4), fret 5 (I)
 Chord 4: Diamond shape, fret 4 (3), fret 5 (4), fret 6 (I)
 Chord 5: Diamond shape, fret 5 (3), fret 6 (4), fret 7 (I)
 Chord 6: Diamond shape, fret 6 (3), fret 7 (4), fret 8 (I)
 Chord 7: Diamond shape, fret 7 (3), fret 8 (4), fret 9 (I)
 Chord 8: Diamond shape, fret 8 (3), fret 9 (4), fret 10 (I)
 Chord 9: Diamond shape, fret 9 (3), fret 10 (4), fret 11 (I)
 Chord 10: Diamond shape, fret 10 (3), fret 11 (4), fret 12 (I)
 Chord 11: Diamond shape, fret 11 (3), fret 12 (4), fret 13 (I)
 Chord 12: Diamond shape, fret 12 (3), fret 13 (4), fret 14 (I)
 Chord 13: Diamond shape, fret 13 (3), fret 14 (4), fret 15 (I)
 Chord 14: Diamond shape, fret 14 (3), fret 15 (4), fret 16 (I)
 Chord 15: Diamond shape, fret 15 (3), fret 16 (4), fret 17 (I)
 Chord 16: Diamond shape, fret 16 (3), fret 17 (4), fret 18 (I)
 Chord 17: Diamond shape, fret 17 (3), fret 18 (4), fret 19 (I)
 Chord 18: Diamond shape, fret 18 (3), fret 19 (4), fret 20 (I)
 Chord 19: Diamond shape, fret 19 (3), fret 20 (4), fret 21 (I)
 Chord 20: Diamond shape, fret 20 (3), fret 21 (4), fret 22 (I)
 Chord 21: Diamond shape, fret 21 (3), fret 22 (4), fret 23 (I)
 Chord 22: Diamond shape, fret 22 (3), fret 23 (4), fret 24 (I)
 Chord 23: Diamond shape, fret 23 (3), fret 24 (4), fret 25 (I)
 Chord 24: Diamond shape, fret 24 (3), fret 25 (4), fret 26 (I)
 Chord 25: Diamond shape, fret 25 (3), fret 26 (4), fret 27 (I)
 Chord 26: Diamond shape, fret 26 (3), fret 27 (4), fret 28 (I)
 Chord 27: Diamond shape, fret 27 (3), fret 28 (4), fret 29 (I)
 Chord 28: Diamond shape, fret 28 (3), fret 29 (4), fret 30 (I)
 Chord 29: Diamond shape, fret 29 (3), fret 30 (4), fret 31 (I)
 Chord 30: Diamond shape, fret 30 (3), fret 31 (4), fret 32 (I)
 Chord 31: Diamond shape, fret 31 (3), fret 32 (4), fret 33 (I)
 Chord 32: Diamond shape, fret 32 (3), fret 33 (4), fret 34 (I)
 Chord 33: Diamond shape, fret 33 (3), fret 34 (4), fret 35 (I)
 Chord 34: Diamond shape, fret 34 (3), fret 35 (4), fret 36 (I)
 Chord 35: Diamond shape, fret 35 (3), fret 36 (4), fret 37 (I)
 Chord 36: Diamond shape, fret 36 (3), fret 37 (4), fret 38 (I)
 Chord 37: Diamond shape, fret 37 (3), fret 38 (4), fret 39 (I)
 Chord 38: Diamond shape, fret 38 (3), fret 39 (4), fret 40 (I)
 Chord 39: Diamond shape, fret 39 (3), fret 40 (4), fret 41 (I)
 Chord 40: Diamond shape, fret 40 (3), fret 41 (4), fret 42 (I)
 Chord 41: Diamond shape, fret 41 (3), fret 42 (4), fret 43 (I)
 Chord 42: Diamond shape, fret 42 (3), fret 43 (4), fret 44 (I)
 Chord 43: Diamond shape, fret 43 (3), fret 44 (4), fret 45 (I)
 Chord 44: Diamond shape, fret 44 (3), fret 45 (4), fret 46 (I)
 Chord 45: Diamond shape, fret 45 (3), fret 46 (4), fret 47 (I)
 Chord 46: Diamond shape, fret 46 (3), fret 47 (4), fret 48 (I)
 Chord 47: Diamond shape, fret 47 (3), fret 48 (4), fret 49 (I)
 Chord 48: Diamond shape, fret 48 (3), fret 49 (4), fret 50 (I)
 Chord 49: Diamond shape, fret 49 (3), fret 50 (4), fret 51 (I)
 Chord 50: Diamond shape, fret 50 (3), fret 51 (4), fret 52 (I)
 Chord 51: Diamond shape, fret 51 (3), fret 52 (4), fret 53 (I)
 Chord 52: Diamond shape, fret 52 (3), fret 53 (4), fret 54 (I)
 Chord 53: Diamond shape, fret 53 (3), fret 54 (4), fret 55 (I)
 Chord 54: Diamond shape, fret 54 (3), fret 55 (4), fret 56 (I)
 Chord 55: Diamond shape, fret 55 (3), fret 56 (4), fret 57 (I)
 Chord 56: Diamond shape, fret 56 (3), fret 57 (4), fret 58 (I)
 Chord 57: Diamond shape, fret 57 (3), fret 58 (4), fret 59 (I)
 Chord 58: Diamond shape, fret 58 (3), fret 59 (4), fret 60 (I)
 Chord 59: Diamond shape, fret 59 (3), fret 60 (4), fret 61 (I)
 Chord 60: Diamond shape, fret 60 (3), fret 61 (4), fret 62 (I)
 Chord 61: Diamond shape, fret 61 (3), fret 62 (4), fret 63 (I)
 Chord 62: Diamond shape, fret 62 (3), fret 63 (4), fret 64 (I)
 Chord 63: Diamond shape, fret 63 (3), fret 64 (4), fret 65 (I)
 Chord 64: Diamond shape, fret 64 (3), fret 65 (4), fret 66 (I)
 Chord 65: Diamond shape, fret 65 (3), fret 66 (4), fret 67 (I)
 Chord 66: Diamond shape, fret 66 (3), fret 67 (4), fret 68 (I)
 Chord 67: Diamond shape, fret 67 (3), fret 68 (4), fret 69 (I)
 Chord 68: Diamond shape, fret 68 (3), fret 69 (4), fret 70 (I)
 Chord 69: Diamond shape, fret 69 (3), fret 70 (4), fret 71 (I)
 Chord 70: Diamond shape, fret 70 (3), fret 71 (4), fret 72 (I)
 Chord 71: Diamond shape, fret 71 (3), fret 72 (4), fret 73 (I)
 Chord 72: Diamond shape, fret 72 (3), fret 73 (4), fret 74 (I)
 Chord 73: Diamond shape, fret 73 (3), fret 74 (4), fret 75 (I)
 Chord 74: Diamond shape, fret 74 (3), fret 75 (4), fret 76 (I)
 Chord 75: Diamond shape, fret 75 (3), fret 76 (4), fret 77 (I)
 Chord 76: Diamond shape, fret 76 (3), fret 77 (4), fret 78 (I)
 Chord 77: Diamond shape, fret 77 (3), fret 78 (4), fret 79 (I)
 Chord 78: Diamond shape, fret 78 (3), fret 79 (4), fret 80 (I)
 Chord 79: Diamond shape, fret 79 (3), fret 80 (4), fret 81 (I)
 Chord 80: Diamond shape, fret 80 (3), fret 81 (4), fret 82 (I)
 Chord 81: Diamond shape, fret 81 (3), fret 82 (4), fret 83 (I)
 Chord 82: Diamond shape, fret 82 (3), fret 83 (4), fret 84 (I)
 Chord 83: Diamond shape, fret 83 (3), fret 84 (4), fret 85 (I)
 Chord 84: Diamond shape, fret 84 (3), fret 85 (4), fret 86 (I)
 Chord 85: Diamond shape, fret 85 (3), fret 86 (4), fret 87 (I)
 Chord 86: Diamond shape, fret 86 (3), fret 87 (4), fret 88 (I)
 Chord 87: Diamond shape, fret 87 (3), fret 88 (4), fret 89 (I)
 Chord 88: Diamond shape, fret 88 (3), fret 89 (4), fret 90 (I)
 Chord 89: Diamond shape, fret 89 (3), fret 90 (4), fret 91 (I)
 Chord 90: Diamond shape, fret 90 (3), fret 91 (4), fret 92 (I)
 Chord 91: Diamond shape, fret 91 (3), fret 92 (4), fret 93 (I)
 Chord 92: Diamond shape, fret 92 (3), fret 93 (4), fret 94 (I)
 Chord 93: Diamond shape, fret 93 (3), fret 94 (4), fret 95 (I)
 Chord 94: Diamond shape, fret 94 (3), fret 95 (4), fret 96 (I)
 Chord 95: Diamond shape, fret 95 (3), fret 96 (4), fret 97 (I)
 Chord 96: Diamond shape, fret 96 (3), fret 97 (4), fret 98 (I)
 Chord 97: Diamond shape, fret 97 (3), fret 98 (4), fret 99 (I)
 Chord 98: Diamond shape, fret 98 (3), fret 99 (4), fret 100 (I)
 Chord 99: Diamond shape, fret 99 (3), fret 100 (4), fret 101 (I)
 Chord 100: Diamond shape, fret 100 (3), fret 101 (4), fret 102 (I)
 Chord 101: Diamond shape, fret 101 (3), fret 102 (4), fret 103 (I)
 Chord 102: Diamond shape, fret 102 (3), fret 103 (4), fret 104 (I)
 Chord 103: Diamond shape, fret 103 (3), fret 104 (4), fret 105 (I)
 Chord 104: Diamond shape, fret 104 (3), fret 105 (4), fret 106 (I)
 Chord 105: Diamond shape, fret 105 (3), fret 106 (4), fret 107 (I)
 Chord 106: Diamond shape, fret 106 (3), fret 107 (4), fret 108 (I)
 Chord 107: Diamond shape, fret 107 (3), fret 108 (4), fret 109 (I)
 Chord 108: Diamond shape, fret 108 (3), fret 109 (4), fret 110 (I)
 Chord 109: Diamond shape, fret 109 (3), fret 110 (4), fret 111 (I)
 Chord 110: Diamond shape, fret 110 (3), fret 111 (4), fret 112 (I)
 Chord 111: Diamond shape, fret 111 (3), fret 112 (4), fret 113 (I)
 Chord 112: Diamond shape, fret 112 (3), fret 113 (4), fret 114 (I)
 Chord 113: Diamond shape, fret 113 (3), fret 114 (4), fret 115 (I)
 Chord 114: Diamond shape, fret 114 (3), fret 115 (4), fret 116 (I)
 Chord 115: Diamond shape, fret 1

mi go. No es a mor quien

The musical score consists of a vocal line and a guitar accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "mi go. No es a mor quien". The guitar accompaniment is written in a standard six-string format. The first system shows the vocal line starting with "mi" and the guitar accompaniment with a diamond-shaped chord and a 2-finger pattern. The second system shows the vocal line with "go." and the guitar accompaniment with a diamond-shaped chord and a 3-finger pattern. The third system shows the vocal line with "No es a" and the guitar accompaniment with a diamond-shaped chord and a 4-finger pattern. The fourth system shows the vocal line with "mor quien" and the guitar accompaniment with a diamond-shaped chord and a 4-finger pattern.

15

as si tra ta que quien tra ta de tal fuer - te

20

A mor que tan

bien sir vien

25

do lo ha ze

tan mal con mi go no

es a mor mas e

30

ne mi go. No es a mor

35

quien as si tra ta que quien tra ta de tal

Leuayme amor

Luys Milan

Le Quel vay me a mor da ques -ta ter ra
 cor -po -sin al nan vi -ve en la -ter- -ra

que non fa ré màs vi da en el la. Le vay me, a
 Le vay me con

mor, al is- la per -di -da Le vay me
 vos al poys soys min -ya vi -da Quel cor -po

a mor da ques ta
 sin al ma non vi ve

15

ter en la ter-ra que non fa

ré màs vi da en el

20

la. Le vay me, a mor, al vi ta ta per di

Un cuydado que mia vida

Luys Milan

[illegible]

que no lo sa-be-rá nin guen.

Un Meu Cuy da do de mi ãa que -ri -da

The musical score is written for a single melodic line (treble clef) and guitar accompaniment (six strings). The key signature is one flat (B-flat). The melody consists of eighth and quarter notes. The guitar accompaniment features a repeating eighth-note pattern in the lower register, with some chords marked with red numbers 1, 3, 5, and 7.

15

Un MI

cuy cor

mí -te a mi vi al da -ma ten lo ten

20

que no lo

sa -be -rá nin guen.

Perdida tenyio la color

Luys Milan

2

Per Non di da teñ yo la co lor, di ze miñ ya may re que lo

Non te nyo co -lor o vi da

10

he d'a mor, di ze miñ ya may re que lo he d'a mor.

15

La Por co lor teñ yo per di da Per di da

Por u -na des -con -yo -ci da

teñ yo la co lor,

20

di ze miñ ya may re que lo

25

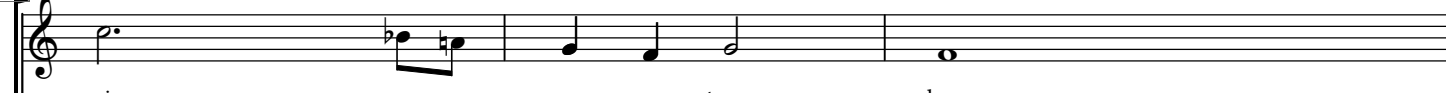
he d'a mor, La co lor teñ yo per di da

Con pavor recuerdo el moro

Luys Milan

[illegible]

10



gri tos dar:

The musical score for 'gri tos dar:' is written on a grand staff. The top staff is a treble clef with a key signature of one flat (B-flat). The melody consists of a half note G4, followed by a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. The bottom staff is a bass clef with a key signature of one flat. It contains a series of chords and single notes, some of which are marked with red numbers 1, 2, 3, 4, 5, and 6, indicating fingerings. The chords are: G4 (1), F4 (2), E4 (3), D4 (4), C4 (5), and a final chord of G4 (1) and C4 (5).

15

"mis ar re os

son las

20

ar mas,

mi des can so es pe

le ar

25

Segunda parte

Mi ca ma las du

30

-ras - pe -ñas,

mi dor mir

35

siem pre - es ve - lar, Mis

ves -ti -dos son pe

40

sa res que no

45

se pue -den ras gar.

Triste estava

Luys Milan

El Choro

Carlos Gardel

3/4

B-flat major

5

muy que -xo -sa

la tris - te rey - na tro - ya - na

10

en ver a sus hijos muertos

The musical score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and quarter notes, with a final half note. The accompaniment features a steady eighth-note bass line and a treble line with chords and triplets. The lyrics are written below the melody.

15

y la ciu dad as -so -la -da.

The musical score consists of two staves. The top staff is a vocal melody in G major (one flat) and 4/4 time. The bottom staff is a guitar accompaniment. The lyrics are 'y la ciu dad as -so -la -da.' The guitar line features a complex rhythmic pattern with triplets and sixteenth notes. The lyrics are 'y la ciu dad as -so -la -da.'

O gelosia

Luys Milan

A musical score for a vocal melody. The staff is in treble clef with a key signature of one flat (B-flat). The lyrics are "O ge lo si d'a man ti hor ri bil fre no,". A box containing the number "5" is positioned above the final measure of the first line. Below the staff, there are two rows of rhythmic notation: diamond-shaped notes with stems pointing down, and a series of numbers (3, 2, 1) indicating fingerings or articulation points. The second line of music continues the melody with various note values and rests, ending with a double bar line.

[illegible]

so rel la del em pi a e a ma ra mor

te, che con tu a vis ta tur bi il

The musical score for the vocal line is in G major (one sharp) and 4/4 time. The lyrics are: "te, che con tu a vis ta tur bi il". The guitar accompaniment consists of a bass line and a treble line. The bass line features a repeating eighth-note pattern in the first measure, followed by a sequence of chords and eighth notes. The treble line features a sequence of chords and eighth notes, with some notes marked with red circles.

20

ciel se -re -no.

O ser pen te nas cos to in

25

dol ce se no che i lie ti fior de mi es pe

30

35

ra ce ai mor te tra pros pe ri suc ces si ad ver sa sor te,

tra so a ve vi van de as pro ve ne

40 no: Da qual fu ria in fer nale al mon do_us cis

45 ti, o cru del mon stro, o pes te da i mor ta li, che_ai

50 fa ti gli gior ni mi ei a ma ri e tris ti

Tor na ti in giù non rra dop pi ar

55 mie i ma li: in fe li ce pa

-u -ra ad che ve ni sti?

60

Hor non bas ta va a mor con li suoi stra li?

65

Ma donna per voi ardo

Luys Milan

Ma donna, per voi ar do,

The musical score consists of a vocal line and a basso continuo line. The vocal line is written on a single staff with a treble clef. The lyrics are "Ma donna, per voi ar do,". The basso continuo line is written on a single staff with a bass clef. It includes figured bass notation with numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, and 13, as well as accidentals (sharps and flats) and other symbols (diamonds, circles, and lines) indicating the sequence of notes and chords to be played.

et voi non lo cre de re

5

2 4 5 7 8 2 4 0 5 3 2 0 3 2 0 3 2 0 2 2 3 0 2 3 0 2 4 0 2 4 5

per ch  non pi  a quan to bel la se

The musical score consists of a vocal line and a guitar accompaniment. The vocal line is written on a single staff with a treble clef. The lyrics are: "per ch  non pi  a quan to bel la se". The guitar accompaniment is written on a six-string staff. The first four measures of the guitar part are marked with a box containing the number 10. The guitar part features a mix of chords and single notes, with some notes marked with red numbers (2, 3, 5) indicating fingerings. The overall style is a simple, melodic setting of a poem.

15

cru del tà can giar vo le te.

20

Don na, non va cor ge te che per voi mo ro et

et voi so la ser vir bra mo ta vi

30 ta, et voi so la ser vir bra mo la vi ta.

Gentil mi a donna

Luys Milan

Gen -til mi a don -na i'

veg -gi -o nel mo -ver

de vos tr'oc chi un gen -til

lu -me che

mi mon stra la vi a ch'al

ciel con du ce; et

15

per lun -go cos -tu

-me, den -tra

20

là do -ve sol con a -mor seg

-gio, qua si vi -si -bil -men -te il

cor tra lu -ce, il cor tra -lu ce, il

25

cor tra lu -ce.